

# more honourable than the cherubim in all eight tones

## FIRST TONE



*D*  
My soul doth magnify the Lord, and my spirit hath re -  
joiced in God my Sav - iour.\*

*D*  
More hon' - ra - ble than the Che - ru - bim and be -  
yond com - pare more glo - ri - ous than the Ser - a - phim, thee

who with - out cor - rup - tion gav - est birth to God the Word, the  
ve - ry The - o - to - kos, thee do we mag - ni - fy.

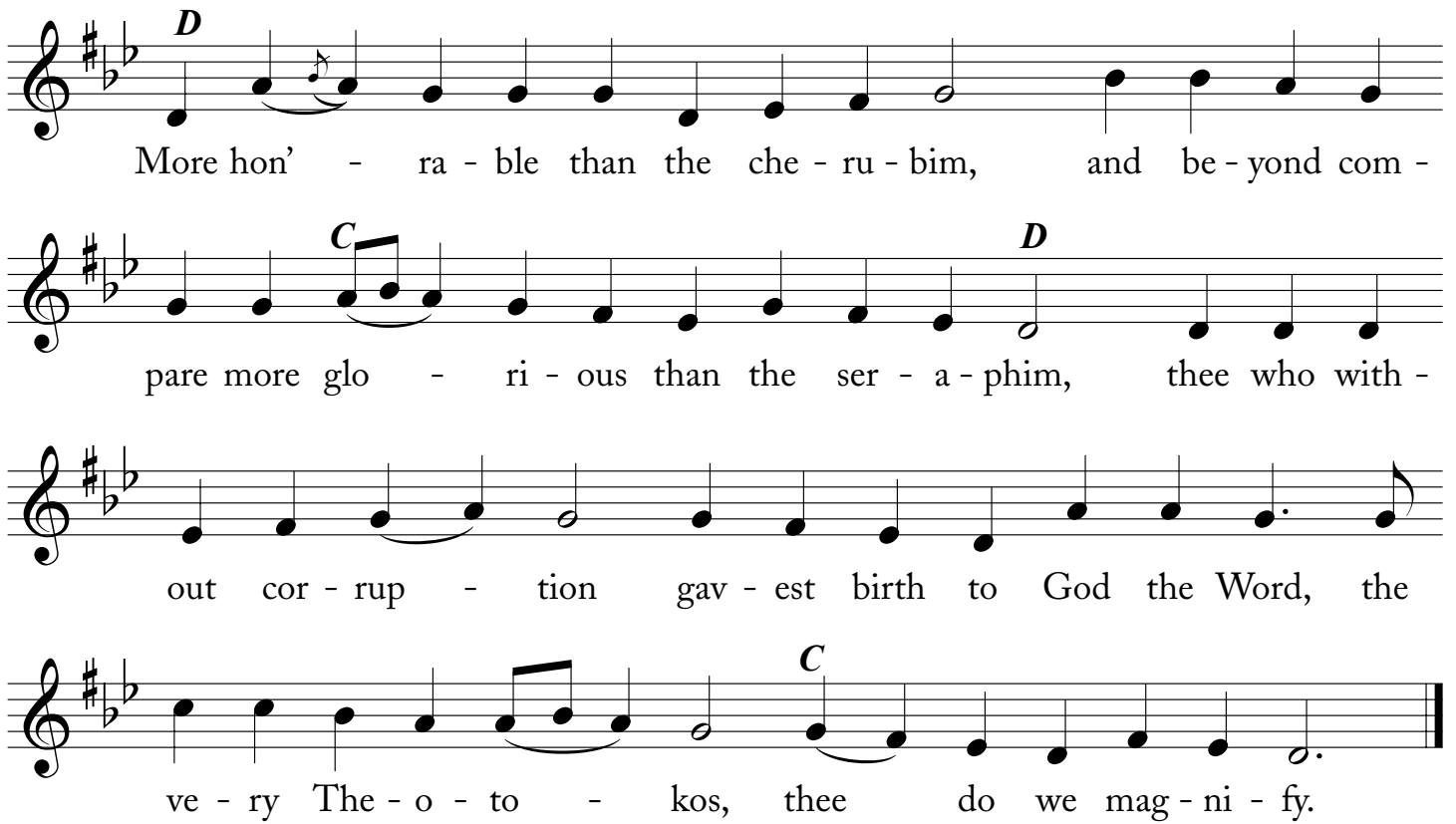
\* The first verse may serve as a model for the chanting of the rest of the verses.

For the last two verses:

More hon' - ra - ble than the Che - ru - bim and be -  
yond com - pare more glo - ri - ous than the Ser - a - phim, thee  
who with - out cor - rup - tion gav - est birth to God the Word, the  
ve - ry The - o - to - kos, thee do we mag - ni - fy.

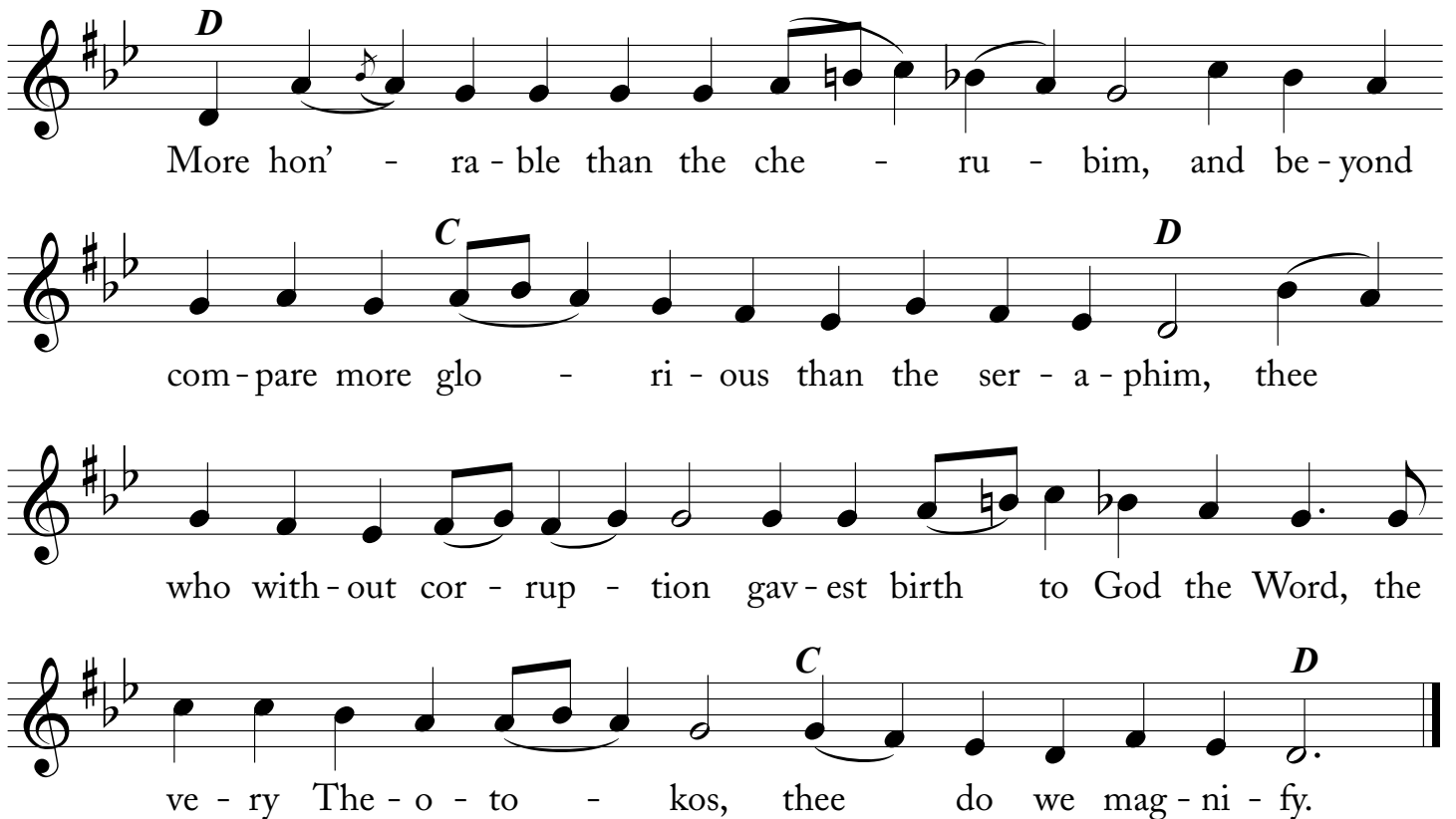
## SECOND TONE

My soul doth magnify the Lord, and my spi - rit hath  
joiced in God my Savi - iour.



More hon' - ra - ble than the che - ru - bim, and be - yond com -  
 pare more glo - ri - ous than the ser - a - phim, thee who with -  
 out cor - rup - tion gav - est birth to God the Word, the  
 ve - ry The - o - to - kos, thee do we mag - ni - fy.

For the last two verses:



More hon' - ra - ble than the che - ru - bim, and be - yond  
 com - pare more glo - ri - ous than the ser - a - phim, thee  
 who with - out cor - rup - tion gav - est birth to God the Word, the  
 ve - ry The - o - to - kos, thee do we mag - ni - fy.

## THIRD TONE



*F*  
My soul doth mag - ni - fy the Lord, and my spi - rit hath

*D*  
re - joiced in God my Sav -

*D* *C* *F*  
More hon' - ra - ble than the Che - ru - bim and be - yond com -

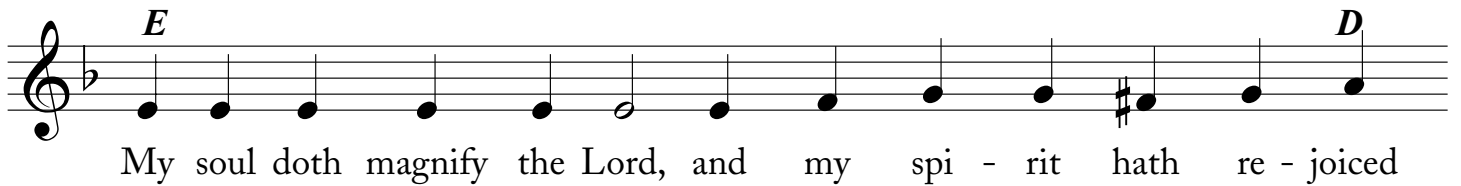
*D* *C*  
pare more glo - ri - ous than the Ser - a - phim, thee who with -

*F*  
out cor - rup - tion gav - est birth to God the Word, the

*C* *F*  
ve - ry The - o - to - kos, thee do we mag - ni - fy.

# FOURTH TONE

*E* *D*



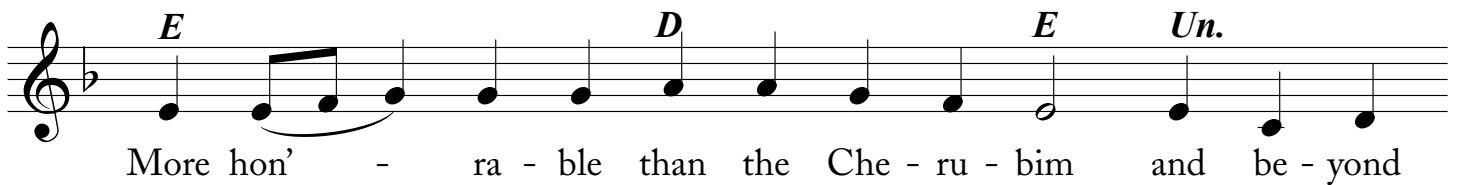
My soul doth magnify the Lord, and my spi - rit hath re - joiced

*E*



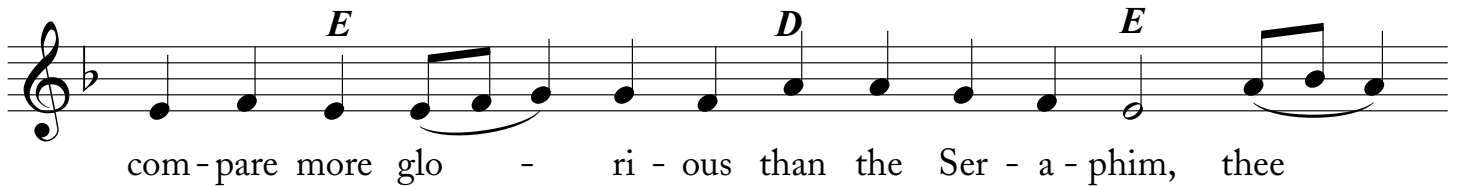
in God my Sav - iour.

*E* *D* *E* *Un.*

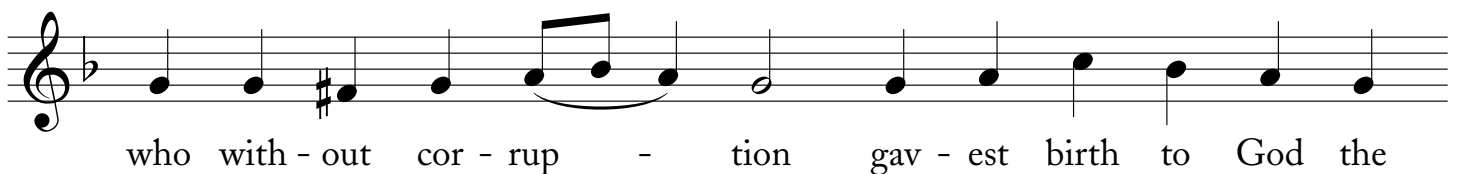


More hon' - ra - ble than the Che - ru - bim and be - yond

*E* *D* *E*

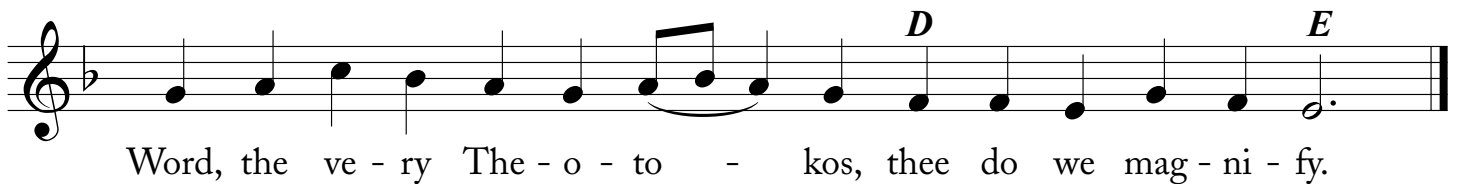


com - pare more glo - ri - ous than the Ser - a - phim, thee



who with - out cor - rup - tion gav - est birth to God the

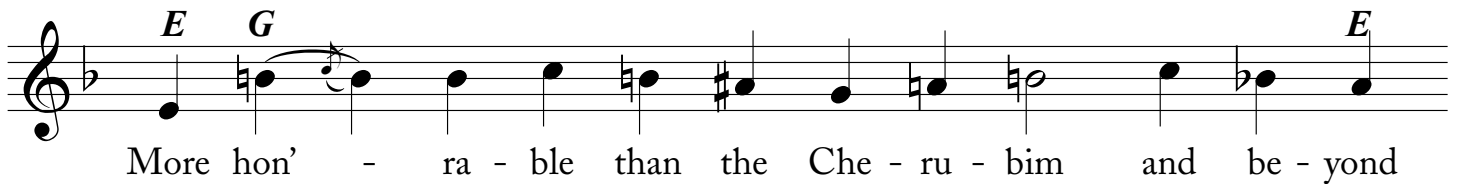
*D* *E*



Word, the ve - ry The - o - to - kos, thee do we mag - ni - fy.

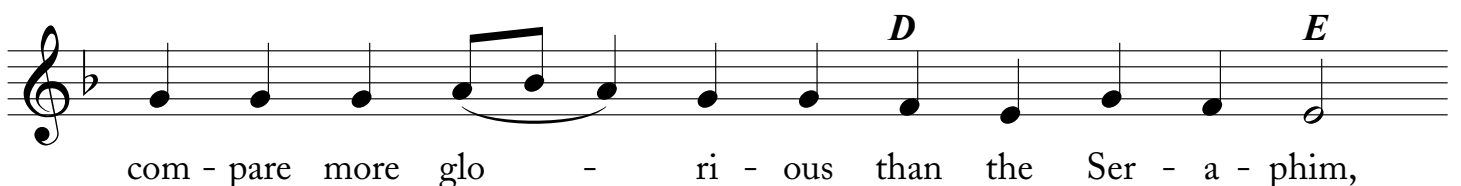
For the last two verses:

*E* *G* *E*



More hon' - ra - ble than the Che - ru - bim and be - yond

*D* *E*



com - pare more glo - ri - ous than the Ser - a - phim,

thee who with - out cor - rup - tion gav - est birth to  
 God the Word, the ve - ry The - o - to - kos,  
 thee do we mag - ni - fy.

PLAGAL OF FIRST TONE

My soul doth magnify the Lord, and my spi - rit hath re - joiced  
 in God my Sav -

More hon' - ra - ble than the Che - ru - bim and be - yond  
 com - pare more glo - ri - ous than the Ser - a - phim,  
 thee who with - out cor - rup - tion gav - est birth to God

the Word, the ve - ry The - o - to - kos, thee do we  
 mag - ni - fy.

*G* *Un.* *F*

For the last two verses:

More hon' - ra - ble than the Che - ru - bim and be - yond  
 com - pare more glo - ri - ous than the Ser - a - phim,  
 thee who with - out cor - rup - tion gav - est birth to  
 God the Word, the ve - ry The - o - to - kos, thee  
 do we mag - ni - fy.

*G* *F* *G* *F* *Un.* *G*

## PLAGAL OF SECOND TONE

*Un.* *G* *E*

My soul doth magnify the Lord, and my spi - rit hath re - joiced

in God my Sav -

*Un.* *G* *F*

More hon' - ra - ble than the Che - ru - bim and be - yond

com - pare more glo - ri - ous than the Ser - a - phim, thee

*G* *E*

who with - out cor - rup - tion gav - est birth to God the

*Un.* *G* *E*

Word, the ve - ry The - o - to - kos, thee do

*Un.*

we mag - ni - fy.

For the last two verses:

More hon' - ra - ble than the Che - ru - bim and be - yond  
com - pare more glo - ri - ous than the Ser - a - phim, thee  
who with - out cor - rup - tion gav - est birth to God the  
Word, the ve - ry The - o - to - kos, thee  
do we mag - ni - fy.

Chord markings: *G*, *F*, *E*, *G*, *E*, *Un.*, *G*, *F*, *E*, *Un.*

The ancient finale:

thee do we mag - ni - fy.

Chord marking: *Un.*

# GRAVE TONE



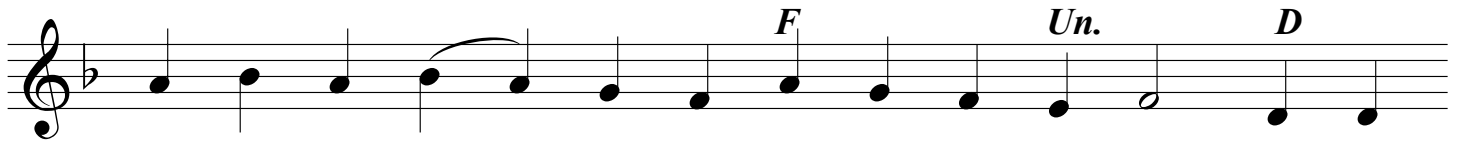
My soul doth magnify the Lord, and my spi - rit hath re - joiced



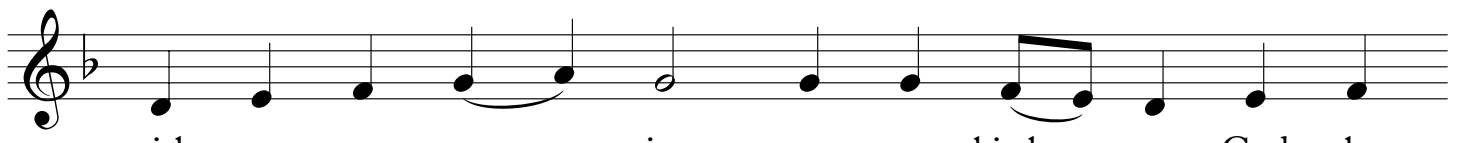
in God my Savi - iour.



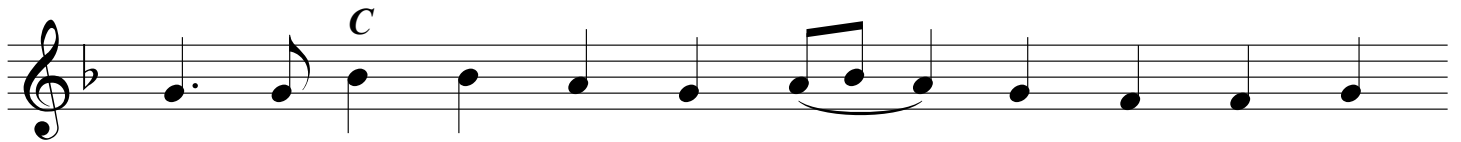
More hon' - ra - ble than the che - ru - bim, and be - yond



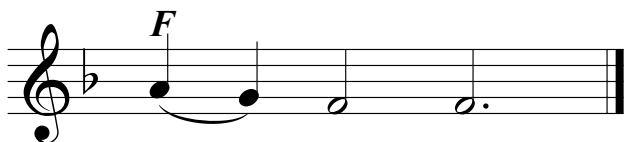
com - pare more glo - ri - ous than the ser - a - phim, thee who



with - out cor - rup - tion gav - est birth to God the



Word, the ve - ry The - o - to - kos, thee do we



mag - ni - fy.

For the last two verses:

More hon' - ra - ble than the che - ru - bim, and be - yond com -  
pare more glo - ri - ous than the ser - a - phim,  
thee who with - out cor - rup - tion gav - est birth to God  
the Word, the ve - ry The - o - to - kos, thee  
do we mag - ni - fy.

The musical score consists of five staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features dynamic markings *F* and *D* above the first two notes, and a *C* above the eighth measure. The second staff has a *F* dynamic marking above the eighth measure. The third staff has a *D* dynamic marking above the first measure. The fourth staff has a *C* dynamic marking above the third measure. The fifth staff has a *F* dynamic marking above the third measure and ends with a double bar line. The lyrics are aligned with the notes on each staff.



For the last two verses:

More hon' - ra - ble than the Che - ru - bim and  
be - yond com - pare more glo - ri - ous than the Ser -  
a - phim, thee who with - out cor - rup - tion gav - est  
birth to God the Word, the ve - ry The - o - to -  
kos, thee do we mag - ni - fy.

The musical score consists of five staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a five-line staff. Above the staff, the letter 'C' is placed above the first measure, and 'G' is placed above the second measure. The lyrics are written below the staff. The second staff continues the melody, with a 'C' time signature above the first measure. The third staff continues the melody, with a 'C' time signature above the first measure. The fourth staff continues the melody, with a 'G' time signature above the first measure. The fifth staff concludes the piece, with a 'C' time signature above the first measure, a 'D' time signature above the second measure, and a 'C' time signature above the third measure. The piece ends with a double bar line.